

"DOCTOR WHO" (LLD) MM

'The Sea Devils'

by

Malcolm Hulke

TX'72

EPISODE ONE

Producer..... BARRY LETTS
 Director..... MICHAEL BRIANT
 Script Editor..... TERRANCE DICKS
 P.A..... COLIN DUDLEY
 A.F.M..... JOHN BRADBURN
 Assistant..... PAULINE SILCOCK

Designer..... TONY SNOADEN
 Visual Effects..... PETER DAY
 Costumes..... MAGGIE FLETCHER
 Make-up..... SYLVIA JAMES

T.M.1..... MIKE JEFFERIES
 T.M.2..... PETER VALENTINE
 Sound Supervisor..... TONY MILLIER
 Grams Operator..... GORDON PHILLIPSON
 Crew No..... TEN

Vision Mixer..... JOHN GORMAN
 Floor Assistant..... TONY COX
 Film Editor..... MARTYN DAY

1130	-	1300	Camera Rehearsal (with	T/K 37
1300	-	1400	LUNCH	from 1130)
1400	-	1830	Camera Rehearsal	
1830	-	1930	DINNER	
1930	-	2000	Line up	
2000	-	2200	RECORD	VTC/6HT/69568

RECORDING:

MONDAY, 15TH NOVEMBER 1971

T.C.8

TRANSMISSION:

SATURDAY, 26TH FEBRUARY 1972

BBC-1 COLOUR

Doctor Who and Jo Grant go to visit the Master, now living in Napoleonic exile in a luxuriously prison on a small island. Trenchard, a loyal but not over bright ex-colonial type, is the governor of this one-man prison. In the area, Jo and the Doctor learn that a number of ships have mysteriously vanished.

The Doctor becomes intrigued and insists on visiting a nearby Naval Base where a strangely charred lifeboat, found after one of the wrecks, has been taken for Naval investigation.

When Captain Hart, who is in charge of the top secret Naval Research Base, refuses to listen to the Doctor's theories, the Doctor insists on visiting a nearby oil rig which has been the scene of mysterious happenings. On the rig Jo and the Doctor are attacked by a Sea Devil, a strange man-like lizard of enormous size.

(The Doctor explains to Jo that the Sea Devil is a related species to the Silurians. A race of intelligent lizards he once encountered in the Derbyshire Caves. The creatures have been in hibernation until accidentally revived. The Doctor's theory is that the oil-rig has revived a colony of these creatures on the sea bed.

Meanwhile, it is becoming obvious that the Master has established some sort of ascendancy over Trenchard. While Jo and the Doctor are visiting Hart, in an attempt to convince him of the Sea Devils existence, Trenchard snuggles the Master into the Naval Base where he steals top secret electronic equipment.

With this device the Master constructs a calling device. This enables to summon a Sea Devil which almost destroys Jo and the Doctor.

Meanwhile Captain Hart has dispatched a submarine to investigate the sea bed near the oil rig. The submarine vanishes captured by the Sea Devil. The Doctor and Jo, having escaped from the Master's trap, persuade Captain Hart that something is badly wrong at the Master's prison and persuades him to investigate. But they arrive too late. Sea Devils have raided the Chateau killing Trenchard and apparently capturing the Master. With the help of a naval diving vessel the Doctor gains admittance to the Sea Devils base where he finds the Master in a position of power. The Master plans to help the Sea Devils

to conquer the Earth and enslave humanity. The Doctor attempts to persuade the Chief Sea Devil to come to some peaceful settlement with the human race, and appears to be on the verge of success when all his efforts are frustrated by the beginning of an all out Naval attack on the Sea Devils under-sea base. This has been ordered by Walker, a ruthless politician who has been given responsibility for dealing with the Sea Devils.

During the attack the Doctor escapes by recapturing the submarine and releasing its crew.

On their return to the base, Walker is eventually persuaded to allow the Doctor to make one final attempt for peace with the Sea Devils. But before the attempt can be made, Sea Devil's led by the Master, attack and capture the Naval Base.

By using the Doctor's friends as hostages, the Master forces the Doctor to assist him to build an electronic device which will enable the Master to revive Sea Devil's colonies all over the world.

With the help of Jo, Captain Hart and his men recapture the Base. The Master escapes and the Doctor goes in pursuit only to find himself re-captured by the Sea Devils.

In the Sea Devil's undersea base, the Master forces the Doctor to help him install the device which will revive the Sea Devils. Once this is done, the Master's usefulness is at an end and he and the Doctor are imprisoned together.

The Doctor then informs the Master that the device has been sabotaged, when put into use it will blow up the entire base. The Doctor and Master must escape together or die together.

They manage to escape to the surface where they are picked up by a rescue helicopter. Apparently exhausted, the Master collapses, and is taken to an ambulance upon their return to the Naval base. But when the Doctor goes to look at the recumbent form on the stretcher he finds a member of the helicopter's crew. Suddenly the helicopter takes off. (The Master has escaped to fight another day.)

"DOCTOR WHO"

SERIAL LLL

'The Sea Devils'

EPISODE ONE

CAST LIST

Radio Operator.....NEIL SEILER
Ldg. Telegraphist Bowman...ALEC WALLIS
Captain Hart.....EDWIN RICHFIELD
Sea Devil.....PAT GORMAN
Doctor Who.....JON PERTWEE
Jo Grant.....KATY MANNING
Robbins..(FILM ONLY).....ROYSTON TICKNER
Chateau Guard Barclay
(FILM ONLY).....TERRY WALSH
Trenchard.....CLIVE MORTON
Master.....ROGER DELGADO
Chateau Guard Wilson.....BRIAN JUSTICE
3rd Officer Jane Blythe....JUNE MURPHY
Hickman.....HUGH FUTCHER
Clark.....DECLAN MULHOLLAND

EXTRAS

Chateau Guards.....STEWART BARRY
BOB BLAINE

Technical Requirements

5 PEDS
4 BOOMS
C.S.O.
Colour Monitor
16 mm Telecine Machine

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EPISODE ONE

RUNNING ORDER

Project No.
02340/7063

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
1	<u>1. INT. SHIP'S RADIO CABIN</u>	R/Operator	Night	3A, D1, 4A	1
2	<u>2. INT. HART'S RADIO OFFICE</u>	R/Operator (OOV) Bowman Hart	Night	A1, 1A	2
3	<u>3. INT. SHIP'S RADIO CABIN</u>	R/Operator Sea Devil's hand	Night	3A, D1, 4A	3-5
3	<u>TELECINE 2</u> (A1) Dr., Jo and Robbins in Robbins' boat. They make for island on which Master is kept prisoner.	Dr. Jo Robbins	Day	+ 2 captions	6 & 7
4	<u>3A. INT. TRENCHARD'S OFFICE</u>	Trenchard	Day	3B, A2	8
5	<u>TELECINE 2 (CONTD.)</u> Dr. and Jo arrive outside Chateau and enter.	Dr. JO Guards	Day		

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PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
6	4. INT. CHATEAU <u>TRENCHARD'S OFFICE</u>	Doctor Jo Trenchard Guard (Master on monitor) (Wilson on monitor)	Day	3B, A2, 1B, B1, 2A + CSO from cam. 4	9-36
10	5. INT. CHATEAU <u>MASTER'S ROOM</u>	Master Wilson	Day	5A, D2, C1, 4B	36-46
11	6. INT. CHATEAU <u>TRENCHARD'S OFFICE</u>	Doctor Who Jo Trenchard	Day	3B, A2, 1B, B1, 2A	47-49
12	6A. INT. CHATEAU <u>CORRIDOR (1)</u>	Doctor Jo 2 Guards (Extras)	Day	3C, Slung	50
12	7. INT. CHATEAU <u>MASTER'S ROOM</u>	Master	Day	5A, C1 Sound Echo in Corridors	51
12A	7A. INT. CORRIDOR (3)	Doctor Jo Trenchard Wilson Guard	Day	2B & Slung	52
12A	7B. MASTER'S ROOM	Master	Day	5A, C1	53
12A	7C. INT. CORRIDOR (2)	Doctor Jo Trenchard Wilson Guard	Day	3D, & Slung	54

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PAGE	SCENE/SET	CHARACTERS	DAY/NIGHT	CAMS/BOOMS	SHOTS
12A	7D. INT. MASTERS ROOM	Master Doctor Jo Trenchard	Day	5A/B, D1, 4B/C, C1, 3E	55- 80
16	7E. INT. CORRIDOR (1)	Doctor Jo Wilson	Day	1C & Slung	81
17	8. INT. CHATEAU TRENCHARD'S OFFICE	Doctor Jo Trenchard Wilson	Day	1B, A2, 2A	82- 93
19	8A. INT. CORRIDOR (1)	Doctor Jo Trenchard	Day	3C, 1C	94

RECORDING PAUSE OR BREAK

19A	9. MASTER'S ROOM	Master Trenchard	Day	5A, D2, C1, 4B	95- 107
23	11. INT. NAVAL BASE HART'S OFFICE	Hart Jane	Day	2C, 3F, A4, B2, 1D	108- 112
23	TELECINE 5 (A2) Ext. Naval Base Hart's POV Doctor in Robbins boat	Doctor	Day		
23	11A. INT. NAVAL BASE HART'S OFFICE	Hart Jane	Day	2C, A4	113
23	TELECINE 5 (CONTD.)				
24	12. INT. NAVAL BASE HART'S OFFICE	Jane Hart	Day	2C, 3F, A4, B2, 1D	114- 118

PAUSE TO LINE UP C.S.O.

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PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
25	14. INT. CHATEAU <u>MASTER'S ROOM</u> TELECINE 7 (A3) Excerpt from 'The Clangers'	Master Trenchard	Day	5A, C1, 4B + 3 on colour mon.	119- 131
BREAK					
27	15. INT. FORT. CABIN	Hickman Clark	Day	5C, C1, 4C, D1, 3G	132- 146
28A	15A. INT. FORT <u>CORRIDOR</u>	Sea Devil	Day	1F & Slung	147
		PAUSE			
29	16. INT. NAVAL BASE <u>CORRIDOR</u>	Hart Doctor	Day	2D, A4	148
29	16A. INT. HART'S OFFICE	Hart Doctor Jane	Day	2E, A5, B2, 1D & phone to ring	149- 166
32	17. INT. FORT <u>CABIN</u>	Clark Hickman	Day	C1, 4C, 3G	167- 174
33	18. INT. FORT <u>CORRIDOR</u>	Clark Hickman Sea Devil	Day	3D 3H/J (in corridor) 1E/F, B3, 4C (triple de- layed echo)	175- 178
35	19. INT. NAVAL BASE <u>HART'S OFFICE</u>	Doctor Hart Jo Jane	Day	5D, A5, 1D	179- 189
36	19A. INT. NAVAL BASE <u>CORRIDOR</u>	Doctor Hart Jo	Day	2CX, C2	190

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PAGE	SCENE/SET	CHARACTERS	DAY/NIGHT	CAMS/BOOMS	SHOTS
37	<u>20. INT. FORT</u> <u>DECK</u>	Jo Doctor	Day	3C, D3	191
38	<u>21. INT. FORT</u> <u>CABIN</u>	Doctor Jo	Day	5C, E4, 4C	192- 193
39	<u>22. INT. FORT</u> <u>DECK</u> (A PAUSE DURING THIS SCENE)	Doctor Jo	Dusk	2F, or 1F Slung 4D, D3, 3L	194- 196
39	TELECINE 12 (A4) P.O.V. of floating wreckage of boat		Day		
40	<u>23. INT. FORT</u> <u>DECK</u>	Doctor Jo Sea Devil	Dusk	5E, 4E, D3, 3L, & FR	197- 199
	PAUSE FOR ARTIST				
40	<u>24. INT. FORT</u> <u>CORRIDOR</u>	Doctor Jo Hickman	Dusk	1E, C3, 2F	200- 203

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PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
<u>TELECINE SEQUENCES TO BE RECORDED AT END</u>					
42	<u>TELECINE 1</u> (A8 or B14) Opening Titles				
43	<u>TELECINE 3</u> (B1) Ext. Chateau Courtyard. Doctor and Jo leave chateau by car.	Doctor Jo	Day		
44	<u>TELECINE 4</u> (B2) Quay. Doctor and Robbins discuss sinking ships. Dr. gives Robbins £10 note for use of his boat, and Doctor sets off for naval base	Doctor Robbins	Day		
46	<u>TELECINE 6</u> (B3) Doctor examines scorch marks on boat. Jo offers Robbins £10 for use of his motor cycle	Doctor Jo Robbins	Day		
47	<u>TELECINE 8</u> (B4) Shot of Fort in sea		Day		
48	<u>TELECINE 9</u> (B5) Doctor and Jo arrive at Fort in Robbins boat	Doctor Jo	Day		
49	<u>TELECINE 10</u> (B6) Sea Devil's hand over side of boat	Sea Devil	Day		
50	<u>TELECINE 11</u> (B7) Smoke rises from boat		Day		
51	<u>TELECINE 13</u> (A9 or B15) Closing Titles				

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TO BE PLAYED IN AT END

TELECINE 1 SOF (A8 or B 14)

OPENING TITLES

S/I SLIDES (a) The Sea Devils
(b) By MALCOLM HULKE
(c) Episode One

1. 3 A 1. INT. SHIP'S RADIO CABIN. NIGHT.

L/A SET.
Tilted on
lens
"rocking"

Let Radio
Operator in R.

HOLD SIT
& Trunk in
to MS OPERATOR
twisting lens
MORE (f/g
Radio Equipment)

/LIGHTING FLICKERING/

3A, D1, 4A

(THE SHIP IS SINKING
AND THE CABIN IS
LURCHED AT AN ANGLE.

A FRANTIC RADIO
OPERATOR IS SPEAKING
INTO THE MICROPHONE.

FROM OFF WE CAN
HEAR THE SHIP'S
SIREN AND SHOUTS (SHAPES PAST
OF PANIC) VIS WINDOW)

GRAMS
Screams
MEN
Creaks,
siron,
sea
storm

R/OPERATOR: (INTO MIKE) Mayday,
Mayday. S.S. "Pevensey Castle".

2. 1 A

MS BOWMAN f/g
Behind door to
Hart's Off.
and Ext. door

- 1 -

HART in LS b/g

(3 next)

(on 1, shot 2)

Al, 1A

2. INT. HART'S OFFICE. RADIO AREA. NIGHT

LIGHTING
DIM IN RADIO
AREA.
LIGHTS OUT
IN HART'S OFF.
LIGHTS ON
IN CORRIDOR

(THE COMMANDING
OFFICERS' OFFICE
IN A SMALL NAVAL
BASE.

LEADING TELEGRAPHIST
BOWMAN IS AT THE
RADIO APPARATUS WHICH
OCCUPIES A CORNER OF
THE OFFICE)

SOUND
Distort
from Radio
Op. and
interfer-
ence
crackle

SWINGER OPEN

R/OPERATOR: (FILTER) Mayday, Mayday.
S.S. "Pevensey Castle". We are being
attacked ... Oh my.....

As HART enters
CRAB L. to M2S
BOWMAN/HART
& ZOOM (with
CRAB) to MCU HART

(THE SOUND FADES
INTO STATIC)

BOWMAN: (INTO MIKE) Give your
position, please. Give your position.
RADIO OP: Our position is approximately

230° North 15° West
(HART ENTERS, WEARING
HIS PYJAMAS OVER
WHICH HE HAS HASTILY
PULLED ON A NAVAL
TOP COAT)

...
SOUND
Lose
position
in
breakup

HART: What is it?

BOWMAN: 'Mayday' sir. S.S. "Pevensey
Castle". Say they're being attacked

(REACTION ON HART)

3. 3 A

MS RADIO OP.
on W/A lens,
still tilted
and rocking

3A, D1, 4A

3. INT. SHIP'S RADIO CABIN. NIGHT

(AS BEFORE)

4. 4 A R/OPERATOR: (INTO MIKE) We are abandoning ship. We are abandoning ship. Our position is -
 LS TABLE L. end (tilted and rocking)
 Let SEA DEVIL'S hand in L.
 PAN IT TO MIKE?
 and let it go (THE SCALY HAND OF A SEA DEVIL COMES INTO SHOT AND RIPS AWAY THE MICROPHONE.)

5. 3 A MS RADIO OP.

HOLD RISE and X's
 u/s to MLS
 then 6 secs. zoom
 to CU and
 SOFT FOCUS

(IN MIDDLE OF ZOOM START
 6 SECS. MIX TO T/K)

TELECINE 2 (A1)
 (Dur: 1' 13")
Small boat at sea
 DOCTOR WHO, JO AND ROBBINS, are in boat.
 ROBBINS is at the tiller.

DURING T/K
 CONNECT JOINT ZOOM
 TO CAMS 1 & 4
 MASTER CONTROL CAM 1
 CABLE BEHIND CAM 3

SOF

ROBBINS points off.

ROBBINS: That's it over there.

DOCTOR WHO and JO look.
 The Doctor lifts some binoculars.

(5 next)

6. 5

1st Caption
VIGNETTE with
Cam. Shake1ST CAPTION
CS CHATEAUTELECINE 2 (CONTD.)Small boat at sea
The Doctor hands JO the
binocularsDOCTOR WHO: There you are Jo.
The Master's permanent residence,
from now on.JO: Let's hope he's still there.Pontoon
The boat lands and
the Doctor, Jo and Robbins
come ashore and down
gangplank.The Doctor and Jo get
into a Chateau car with
driver.ROBBINS: I'll be back in a couple
of hours to take you back to
the mainland.DOCTOR WHO: Right.They drive off and
Robbins mounts his
motorcycle.

7. 5

2nd Caption
LS Chateau.
ZOOM In to window2ND CAPTION
Chateau3B, A2
3A. INT. TRENCHARD'S OFFICE. DAY

8. 3 B

CS PHONE.
PAN UP with it to
CU TRENCHARD(TRENCHARD PICKS
UP PHONE)GRAMS
Pre-
Recorded
distrot

(on 3, shot 8)

- 5 -

TRENCHARD: Yes?

BARCLAY: (DISTORT) /Front gate sir.
Two visitors
for the prisoner. From UNIT.
Passes all in order sir.

TRENCHARD: Thank you. Send them up.

BARCLAY: Right sir.

TELECINE 2 (CONTD.)

(Dur: 19")

Ext. Chateau Main Door

DOCTOR and JO drive up
in Chateau car. They
enter Chateau through
main door.

END TELECINE 2

9. 1 B
CU TRENCHARD
(He turns into
it)

(2 next)

- 5 -

3B, B2, 1B, B1, 2A

4. INT. CHATEAU. TRENCHARD'S OFFICE. DAY.

Let him go (A BIG GLOOMY ROOM.
AT ONE END, SILVER
SPORTS TROPHIES IN
A GLASS CASE. A
PICTURE OF THE
QUEEN ON THE WALL
BEHIND THE DESK.
MASSIVE OLD FASHIONED
FURNITURE. ON ONE
WALL HANGS A MAP OF
THE CHATEAU AND ITS
GROUNDS. THROUGH
THE WINDOWS WE CAN
SEE BARS.)

10. 2 A 50° VLS TRENCHARD X's f/g desk.
HOLD him to sit f/g in MS R. of frame,
door L. b/h JO & DR.
IN to DEEP 3S TRENCHARD IS AT HIS
DESK, WRITING A
REPORT. HE IS A
MIDDLE-AGED MAN,
DRESSED IN CONVENTIONAL
COUNTRY-GENTLEMAN
CLOTHES - TWEED SUIT,
OLD SCHOOL TIE.)

11. 3 B MS TRENCHARD THE DOOR OPENS AND
A GUARD BRINGS IN
DOCTOR WHO AND JO.

12. 1 B L/A MC2S AS THOUGH NOTHING
JO/DR. HAD HAPPENED TRENCHARD
CONTINUES WRITING
FOR SOME MOMENTS.
THIS IS TO PUT
DOCTOR WHO AND JO "IN
THEIR PLACE")

I suppose
DOCTOR WHO: / We could always comeback
later.

13. 3 B (TRENCHARD LOOKS UP)
MCU TRENCHARD TRENCHARD: Ah yes, you'll be the chappie
from Unit.

14. 2 A M3S JO/DR. / TRENCHARD

(on 1, shot 24)

PAN TRENCHARD
R. to sit.
Let him go

TRENCHARD: (LOOKING AT THE PASSES)
Hm, from Unit.

DOCTOR WHO: (PATIENTLY) Yes.

25. 2 A
M2S JO/DR.

TRENCHARD sits
in f/g for 3S

(TRENCHARD STAMPS THE
PASSES AND HANDS THEM
BACK)

TRENCHARD: Jolly good! You'll be
wanting to see the prisoner.

26. 3 B
MCU TRENCHARD

27. 1 B
CS PASSES

28. 2 A
L/A MCU DR.

TRENCHARD: He's an interesting chap,
you know. You'll enjoy talking to
him.

DOCTOR WHO: If I ever get the
opportunity. Has he given you any
trouble?

29. 3 B
H/A MCU
TRENCHARD

TRENCHARD: Not a bit.

30. 1 B
M2S JO/
DR.

JO: You've got to be joking. He
must have tried to escape.

31. 3 B
CU TRENCHARD

TRENCHARD: You've seen our security
precautions. And anyway, we're on an
island.

32. 2 A
CU DR.

DOCTOR WHO: Has he hypnotised any
of your guards?

33. 3 B
CU TRENCHARD

TRENCHARD: Couldn't! Every man
is completely immune to hypnotism.

34. 2 B
CU JO

JO: How can you be so sure?

35. 1 B
MS TRENCHARD

TRENCHARD: Prove it to you!

(HE PRESSES BUTTON
OF INTERCOM, SPEAKS
INTO IT)

HOLD TRENCHARD'S
rise and PAN
him L. to DR. &
JO. HOLD them
& PAN them L.
CRAB u/s to over
shoulder 3S JO/
TRENCHARD/DR.

Trenchard here. Send that new man -
Wilson - in to see the prisoner.
Come over here and take a look into
this screen.

(TRENCHARD CROSSES
TO A MONITOR SCREEN,
TURNS IT ON. WE
SEE ON THE SCREEN
THE MASTER SITTING
READING IN HIS ROOM.

(OVERLAY CAM. 4
OUTPUT TO SCREEN)

DOCTOR WHO AND JO
CROSS TO LOOK INTO
THE SCREEN)

36. 4 B 50°
(TOP OF STORK
HIGH LS
MASTER/DOOR R.
frame

Let GUARD
WILSON in to
2S

(CONTINUE SHOT 35 on
CAM. 1)

SLOW ZOOM IN to
CSO SCREEN
FRAME
(COUNT OF 7)

DOCTOR WHO: / He's putting on weight.
I say

TRENCHARD: Poor chap. Can't get
the exercise you know. Now watch.

(WE GO IN ON THE
SCREEN AS THE DOOR
IN THE MASTER'S
ROOM OPENS. THE
MASTER LOOKS UP
AS GUARD WILSON
ENTERS)

SOUND
As we
Zoom in
change from
distort
to real

(N.B.
If Zoom doesn't work,
CUT AWAY TO M2S
DR./JO on Cam. 3)

WILSON: (FILTER) Mr. Trenchard sent
me, sir, to know if you wanted your
book changed.

(THE MASTER PUTS
DOWN THE BOOK)

MASTER: (FILTER) That's very kind
of him -

(Continuing on
Cam. 4 next)

(on 1, shot 35)

5A, D2, C1, 4B

(CONTINUING ON
CAM. 4, SHOT 36)5. INT. CHATEAU: MASTER'S ROOM. DAY.M2S MASTER/
WILSON(THIS IS A COMFORTABLY
FURNISHED ROOM, AN
APARTMENT RATHER THAN
A CELL.OPEN AS WE SAW IN THE
TV MONITOR SCREEN)MASTER: - but I hadn't quite finished.WILSON: Right you are, sir.(WILSON TURNS TO
GO)37. 5 A
MS WILSONMASTER: Just a minute. You're new
here, aren't you?WILSON: Arrived yesterday, sir.(WILSON AGAIN TURNS
TO GO)38. 4 B
CS WATCH on
Wrist.
PAN UP with
MASTER'S HAND
to CU MASTERMASTER: (SHARPLY) Wait!

(WILSON TURNS BACK)

39. 5 A
CU WILSON

Do you know who I am?

WILSON: You're the prisoner.40. 4 B
CU MASTERMASTER: I am the Master. Come here!
(cont ...)41. 5 A
MS WILSON.
PAN him L. &
let MASTER
rise to M2S

(A MOMENT'S PAUSE.)

(on 5, shot 41)

THEN WILSON CROSSES
TOWARDS THE MASTER.THE MASTER RISES TO
HIS FEET)42. 4 B
VBCU MASTER'S
EYESMASTER: (cont) I am the Master and
you will obey me.43. 5 A
CU WILSON
with watch
crossing frame(WILSON RETURNS THE
MASTER'S GAZE BUT
DOES NOTHING)44. 4 B
V.V.BCU MASTER
Do you understand? / You will obey
me.45. 5 A
BCU WILSON
& swing thing.(WILSON REMAINS AS
HE WAS FOR A MOMENT.
THEN, QUITE CASUALLY:)

Let him go

WILSON: You'll let us know when
you've finished with the book, sir.46. 4 B 50°
H/A 2S
MASTER/WILSON(WILSON TURNS AND
EXITS.Let WILSON
go.
HOLD MASTERHOLD ON THE MASTER'S
EXPRESSION OF FURIOUS
DISAPPOINTMENT AS HE
REALISES THAT HIS
ATTEMPT HAS FAILED)47. 1 B
(CRABBED L.)
A/B CS SCREEN

3B, A2, 1B, B1, 2A

6. INT. CHATEAU: TRENCHARD'S OFFICE. DAY.

ZOOM OUT
(COUNT 3)
to MS TRENCHARD
R. frame(DOCTOR WHO, JO AND
TRENCHARD AS BEFORE,
AND THE MASTER'S
FACE ON THE MONITOR
SCREEN.

TRENCHARD: You see?

48. 3 B
M2S DR./JO

(TRENCHARD SWI CHES
OFF THE MONITOR
SCREEN)

DOCTOR WHO: Most impressive.
Perhaps we could see him now.

49. 1 B
MS TRENCHARD

TRENCHARD: Certainly. This way.

CRAB R. and PAN
HIM L. to
M. DEEP 3S
TRENCHARD/DR./
JO

(TRENCHARD PUTS ON
HIS COAT AND HAT)

TRENCHARD: (TO JO) After you,
my dear.)

/3 TO C FAST/

(DOCTOR WHO AND JO EXCHANGE
A SMILE AT THIS.)

HOLD them to
door

TRENCHARD OPENS THE DOOR)

50. 3 C

W/A
f/g GUARD
in MCU
profile R.
of frame

3C & Slung

6A. INT. CORRIDOR (1)

DOOR & 2nd
GUARD b/g

(THEY WALK UP CORRIDOR
AND OFF L.)

SOUND
Big
echo on
corri-
dors

HOLD DR. &
JO and TRENCHARD
up corridor

51. 5 A

L/A MCU
MASTER

5A, Cl
7. INT. CHATEAU. MASTER'S ROOM. DAY

Let him
in and out
of frame

(MASTER IS EXERCISING
ON ROWING MACHINE)

52. 2 B 16°
LS DR./JO/
TRENCHARD

(on 2, shot 52)

- 12A -

2B & Slung
7A. INT. CORRIDOR (3) DAY

Let them
go (ONE GUARD)

53. 5 A
MS MASTER.

5A, Cl

7B. INT. CHATEAU. MASTER'S ROOM DAY

In and out
of frame (CUT BACK TO MASTER
STILL EXERCISING)

54. 3 D
W/A LS CORRIDOR

3D, Slung

7C. INT. CORRIDOR (2)

HOLD DR./
JO/TRENCHARD (TWO GUARDS)
to door

55. 5 A
LS MASTER
DOOR C. b/g

5A, D1, 4B, 1C, Cl, 3E
7D. INT. CHATEAU MASTER'S ROOM DAY

DR./JO/
TRENCHARD in
for DEEP 4S (THE DOOR OPENS
AND TRENCHARD, DOCTOR
AND JO ENTER)

TRENCHARD: Visitors for you.

(THE MASTER STOPS
'ROWING', LOOKS UP,
REACTS ON SEEING
DOCTOR WHO AND JO.)

56. 4 B
H/A MS
MASTER

MASTER: Why Doctor - and Miss Grant.
What a pleasant surprise.

57. 5 A
M2S TRENCHARD/
DOCTOR

DOCTOR WHO: Er - hm. Well then ...
Er - how are you?

58. 4 B
MCU MASTER

MASTER: Very well thank you. Trying
to keep fit.

59. 5 A
MCU TRENCHARD

(THE MASTER IS
PERFECTLY AT EASE -
JO AND DOCTOR WHO
SOMEWHAT EMBARRASSED)

HOLD DR.

Let TRENCHARD
go

TRENCHARD: Well, I'll leave you all
together. Give a shout to the guard
when you want to leave.

(TRENCHARD EXITS.)

AS HE DOES SO WE
CATCH A GLIMPSE
OF THE ARMED GUARD
STANDING IN THE
CORRIDOR OUTSIDE.

THE DOOR IS CLOSED)

60. 4 B
MS MASTER.

HOLD RISE &
CRAB L.

MASTER: He's not a bad sort, really.
Governor of a colony before this, so
he tells me.

61. 5 A
M2S DOCTOR/JO

DOCTOR WHO: A very small colony.
They claimed independence soon after
he arrived.

4 TO C

(on 5, shot 61)

(JO LOOKS ROUND THE
COMFORTABLE ROOM)

Let her go

JO: He seems to be looking after
you, anyway.62. 3 E
CU MASTERMASTER: I have everything I want.
Except of course my freedom.63. 5 A
CU DOCTORDOCTOR WHO: Think yourself lucky.
Quite a few people were in favour of
having you executed!64. 3 E
CU MASTERMASTER: My dear Doctor, don't think
I'm not grateful. I've had time to
think in here.65. 5 A
CU DR.

DOCTOR WHO: Have you, now?

66. 3 E
CU MASTER

5 TO B

MASTER: I only wish something like
this had happened to me some time ago.67. 4 C
CU JOJO: Come on now - you don't mean
you're glad to be locked up?68. 3 E
CU MASTERPAN him R.
to BathroomMASTER: (SOLEMNLY) It's given me an
opportunity to reconsider my life.69. 4 C
MCU DR.DOCTOR WHO: So we're to take it that
you're a changed man?

70. 5 B

MASTER to f/g
MCU of DEEP 3S
JO/DR b/g
behind doorwayMASTER: Is that so incredible? I
do have a great deal ^{about which} to repent.

JO: You're telling me!

DOCTOR WHO: In that case perhaps you'd
care to tell me the location of your
Tardis?71. 4 C
MCU DR.MASTER: So that you could use it to
leave the planet, Doctor?

(3 next)

DW (on 4, shot 71)

- 15 -

absolutely sure

DOCTOR WHO: So that I could make/
you can't.

72.

3 E

MS MASTER

(THERE IS A PAUSE
WHEN THE MASTER
SEEMS TO BE
CONSIDERING THIS)

(On to page 16)

(4 next)

- 15 -

(on 3, shot 72)

MASTER: I'm sorry, Doctor. That's too much to ask. /73. 4 C
MS DR.Let JO in
PAN her R.DOCTOR: Yes, well ask a silly question. (TO JO) I think we'd better be on our way. /74. 5 B
MCU DR.(JO GOES TO THE DOOR
AND RAPS ON IT)

If there's anything I can do for you ... /

75. 3 E
MCU MASTERMASTER: Call in for an occasional chat, perhaps. Trenchard's a decent fellow but his conversation's somewhat limited. /76. 5 B
MCU JO(THE DOOR IS OPENED
FROM THE OUTSIDE BY
THE GUARD)77. 3 E
MCU MASTERJO: Good-bye. /MASTER: Good-bye, Miss Grant. Good-bye, Doctor. I hope we meet again soon. /78. 5 B
M2S MASTER/
DR.
Let DR. goDOCTOR: Yes.
Good-bye. /79. 3 E
CU MASTER(DOCTOR WHO AND JO
LEAVE AND THE DOOR
IS CLOSED. /80. 4 C
MLS MASTERHOLD him to
Rowing machineTHE MASTER RETURNS
TO HIS ROWING MACHINE)FAST TRACK IN
to CU81. 1 C
LS CORRIDOR

1C & Slung

7E. INT. CORRIDOR (10)

DR. & JO
& WILSON
to M3S(DOCTOR WHO AND JO
ARE LET IN BY A
GUARD)

(on 1, shot 81)

WILSON: The governor'll be along in
a moment, sir. 1B, A2, 2A

DR: Thank you, Wilson. DAY

8. INT. TRENCHARD'S OFFICE.

82. 2 A 50°
Desk f/g

(THE GUARD GOES CLOSING
THE DOOR.)

HOLD JO &
DR. to M2S

DOCTOR WHO CROSSES
TO CORNER OF DESK)

/1 TO B FAST/

JO: Doctor.

DR.WHO: Hm?

JO: Did you really think the Doctor
would tell you where his Wardis is?

83. 1 B

MC2S JO/
DOCTOR

(DR. LOOKS AT JO AND
SMILES AT HER)

No

DR.WHO: Not really.

JO: So why did we come all the way
down here?

DR.WHO: (EVASIVELY) Oh I don't know
....A trip to the sea-side...

84. 2 A

CU JO

JO: You're sorry for him, aren't
you? You wanted to make sure he's
all right.

85. 1 B

CU DOCTOR

DR.WHO: We used to be friends once,
you know. You might say we were at
school together.

86. 2 A

CU JO

JO: How long's he going to be here?

87. 1 B

CU DR.

DR.WHO: Forever, I should think.

(on 1, shot 87)

(JO IS SHOCKED AT THE THOUGHT OF PERPETUAL IMPRISONMENT, EVEN FOR THE MASTER)

JO: Won't they ever let him go?DOCTOR: After all he's done?88. 2 A
M2S JO/DR.
f/g

(TRENCHARD ENTERS)

TRENCHARD in
b/gTRENCHARD: Ready for off then? I'd better stamp passes.HOLD him to
sit f/gDOCTOR WHO: What again?A TO 3/89. 1 B
M.DEEP 2S
JO/TRENCHARDTRENCHARD: Got to be checked in and out old chap. It's the rule!

(JO HANDS OVER THE PASSES AND TRENCHARD GOES BEHIND HIS DESK, PRODUCES HIS RUBBER STAMP AND INKING PAD AND STAMPS THE PASSES.)

WHILE HE IS DOING THIS:)

90. 2 A
L/A MCU DR.

Don't look after him too badly, do we?

DOCTOR WHO: No, indeed. But I'd advise you to be careful. He's a very dangerous man.91. 1 B
H/A MCU
TRENCHARDTRENCHARD: No need to worry. I keep my eye on him.92. 2 A
C3S JO/DR./
TRENCHARD

(HE HANDS BACK THE PASSES)

HOLD to rise

Here we are, my dear.

(JO POCKETS THE PASSES)

93. 1 B M2S DR. & JO JO: Thank you.

PAN them to door TRENCHARD: Come along, then. I'll get one of my chaps to run you back to the quay side.

94. 3 C 8A. INT. CORRIDOR (1) 3C, 1C

MCS door
Let DR. & JO go.
HOLD TRENCHARD to MCU
Let him go

(N.B. FINISH LINE IN CORRIDOR IN CU. WILSON OUTSIDE TO SHOW THEM BUT THEN TRENCHARD TURNS AWAY)

TO BE PLAYED IN
AT END OF PROGRAMME

TELEGINE 3

RECORDING BREAK

DISCONNECT DUEL ZOOMS
ON CAMS. 1 & 4

(5 next)

5A, D2, C1, 4B

95. 5 A 9. INT. CHATEAU. MASTER'S ROOM. DAY
MS DOOR
& TRENCHARD

TRENCHARD: There we are then.
Fooled them nicely, didn't we?

96. 4 B
MCU MASTER

MASTER: I hope so.

97. 5 A
A/B

TRENCHARD: What about that
hypnotism wheeze? Eh?
That took 'em in!

98. 4 B
MLS MASTER
HOLD him to
MCU f/g.

MASTER: Don't underestimate the
Doctor. Do you really think he came
here to see me?

Keep 2S
TRENCHARD/
MASTER

TRENCHARD: Why else?

MASTER: (IMPATIENTLY) The vanishing
ships....

(on 4, shot 98)

TRENCHARD: Oh, I don't think so. I mentioned it to him. Didn't seem particularly interested.

99. 5 A
CU MASTER

MASTER: (ANGRY) You did what?

100. 4 B
CU TRENCHARD

TRENCHARD: Just chatting. No harm done, surely?

101. 5 A
CU MASTER
PAN him L.
HOLD TRENCHARD

(THE MASTER CONTROLS HIS ANGER, REALISING HE MUST KEEP IN WITH TRENCHARD)

Let MASTER go

MASTER: I suppose not. Now then these Admiralty charts.

TRENCHARD: They'll be here this afternoon.

102. 4 B
CU MASTER

MASTER: Splendid.

103. 5 A
CS MASTER'S
WRISTWATCH

(MASTER CROSSES AND SITS IN CHAIR POS. 1. HE PICKS UP HYPNOTISM OBJECT)

PAN UP with
it to CU
Profile MASTER

By the way, I wonder if I might have another television set? For the bedroom?

104. 4 B
CU Profile
TRENCHARD

(TRENCHARD IS ASTOUNDED BY THIS, BUT WISHES TO KEEP IN WITH THE MASTER)

105. 5 A
BCU Profile
MASTER

TRENCHARD: Yes ... yes, I'm sure that's possible.

MASTER: Colour, of course.

106. 4 B
BCU Profile
TRENCHARD.
Let him go

TRENCHARD: Of course. Now if you'll excuse me.

107. 5 A
A/B
(2 next)

(on 5, shot 107)

- 22 -

N.B.
EARLY
DOOR
SLAM
TRENCHARD HURRIES OUT.

THE MASTER SMILES TO HIMSELF
IN SATISFACTION.)

TO BE PLAYED IN
AT END OF PROGRAMME

TELECINE 4

(NO SCENE 10 ON TO SCENE 11)

108. 2 C
L/A MS HART
(THRU WINDOW)

(3 next)

- 22 -

(on 2, shot 108)

2C, 3F, A4, B2, 1D

11. INT. NAVAL BASE. HART'S OFFICE. DAY.
(BLOCK FOR WREN CHAIR)ZOOM to CU
(COUNT 2)(CAPTAIN HART IS DICTATING
A REPORT TO A WREN WRITER.
JANE IS HE DICTATES HE
WALKS AROUND THE OFFICE)109. 3 F
L/A LS HART
w/ JANE'S
notepad in
f/g. As
HART crosses
d/s CRANE UP
and CRAB L.
to CM2S HART/
JANEHART: ... and I regret to inform your /
Lordships that as yet our investi-
gations have revealed no clue as to
the cause of these sinkings. The
charred ship's lifeboat will be sent
to our laboratories at H.M.S. Vernon,
Portsmouth for investigation and
analysis. Meantime, we are keeping
careful watch -CRAB L. to DEEP
2S JANE/HART(HART STOPS DEEP IN HIS
THROWS HAVING SEEN SOMETHING
OUT OF THE WINDOW. HE GOES
CLOSER TO THE WINDOW TO LOOK)110. 1 D
CU HART

JANE: (WAITING) Yes, sir?

HART: Come and look at this.

111. 3 F
MCU JANE f/g(JANE CROSSES TO THE WINDOW, /
LOOKS)HART b/g.
Let JANE rise
out to 2S

HART: What on earth...

112. 2 C
L/A M2S JANE/TELECINE 5: HART
(A2) (Dur: 51")
Ext. Naval Base.

SOF

HART'S I.O.V. of the
DOCTOR coming along in
KEMM'S BOAT.

2C, A4

11A. INT. NAVAL BASE. HART'S OFFICE. DAY

113. 2 C
A/B

(JANE AND HART AT WINDOW)

TELECINE 5 (CONTD.)

END TELECINE 5

114. 2 C
C2S A/B

2C,3F,A4,B2,1D

12. INT. NAVY BASE: HART'S OFFICE. DAY.

Let them go

(JANE AND HART AT THE
WINDOW)

JANE: Perhaps he's lost, sir.

115. 1 D 2S JANE/HART HART: This place is supposed to be
top secret./ Can't have people treatin
it like Brighton Beach.HOLD HART to
f/g d/s(HART CROSSES TO HIS DESK,
WHITS UP A TELEPHONE)

116. 3 F

CS PHONE

PAN UP with
it to MCU
HART(INTO PHONE) Get me the Master at
rms. (WAITS) Captain Hart here. I
don't know if you've noticed, but there
happens to be a stray civilian chugging
into the Base. /Get on to it, will117. 1 D
MCU JANE

you.

(HART CRADLES PHONE.
JANE STILL AT THE WINDOW)118. 3 F
CU HART

Let him go

(HART REACTS)

TO BE PLAYED IN AT END
OF PROGRAMME

TELECINE 6

PAUSE TO LINE UP
CSO ON CAMS. 3 & 5

FEED T/K 7 to
CSO SCREEN /

5A, C1, 4B

TELECINE 7 (A3) 14. INT. CHATEAU. MASTER'S ROOM
(ROWING MACHINE OUT
F/G TABLE IN ROW POS.) SOUND
An excerpt (Dur: 45") (THE MASTER IS
from 'The Clangers' CHECKING THE TV
SET, TURNING
THE KNOBS TO GET
A GOOD PICTURE.
HE LEANS FORWARD
WATCHING ABSORBED. T/K
SOUND
Sound Down

119. 5 A /
CS CSO SCREEN
and edging
& buttons below.
Hand in to bottom
frame to adjust
buttons SOUND
T/K
Sound Up

120. 4 B /
MCU MASTER
PAN him L.
to sit WE CLOSE IN ON WHAT HE
IS WATCHING)

121. 5 A /
A/B CSO SCREEN

122. 4 B /
MCU MASTER

123. 5 A /
(OVERLAY FROM
CAM. 3)
LS DOOR L.
CSO R.
TRENCHARD in L. (TRENCHARD ENTERS,
CARRYING A ROLL
OF CHARTS, SEES
WHAT THE MASTER IS
DOING)
(CAM. 3 - VLS
Colour monitor) TRENCHARD: What are you watching?

124. 4 B /
MCU MASTER
MASTER: It seems to be a rather
interesting extra-terrestrial
life form....

125. 5 A /
MCU TRENCHARD
/SWITCH CSO TO DIRECT /
T/K on CAM. 5 /
TRENCHARD: Only puppets you
know. For children.

126. 4 B /
MLS MASTER.
HOLD HIM to MCU
TRENCHARD X'S b/g
(Exclude CSO screen) (THE MASTER GIVES HIM
A LOCK - IT'S NO
USE TRYING TO JOKE WITH
TRENCHARD - AND SWITCHES
OFF) / SOUND
Lose

127. 5 A /
MLS TRENCHARD
(4 next) (Table f/g) T/K
Sound

(on 5, shot 127)

HOLD him to
f/g & MASTER
in R. for M2STRENCHARD: (cont.) I've got those
charts you wanted.Keep chart in
bottom frame(THE MASTER UNROLLS AND IN-
SPECTS THE CHARTS)MASTER: Excellent. You know,
Trenchard, a man of your ef-
ficiency is wasted in a job
like this.

128. 4 B (CRABBED L.) /

MC2S

MASTER

TRENCHARD: (FLATTERED) Well - bit
of a come-down I suppose, in a
way....MASTER: Never mind; When our
plan succeeds everyone will
recognise your true worth.TIGHTEN as
TRENCHARD
leans in(DURING THE LAST FE LINES
THE MASTER HAS BEEN DRAWING
LINES ON THE CHART WITH A
PENCIL, AND RULER, CON-
NECTING THE THREE POINTS
OF THE SINKINGS.)

TRENCHARD: What are you doing?

129. 5 A
CS CHARTZOOM to CS
FORT
(COUNT 4)MASTER: I've just plotted
the three points
of the sinkings. Here, here, and
here. It's interesting here. Right
in the middle of this abandoned fort.(TRENCHARD LOOKS WHERE THE
MASTER IS POINTING)130. 4 B
VC2STRENCHARD: Not abandoned any more
old chap. /

MASTER: Really?

131. 5 A
CS Chart
FAST ZOOM to
CS FORTTRENCHARD: Hart's people are going to
use it as a sonar testing station. /
Contractors are working on the place
now.....

BREAK

TO BE PLAYED IN
AT END OF PROGRAMME
TELECINE 8

(BEER CAN ON POUND NOTES.
HICKMAN FULL HOUSE. JACKS ON ACES)

132. 5 C 15. INT. PORT. CABIN. DAY
CS Beer Can
and money
PAN UP with
it to CU
HICKMAN
incl. cards
5C, C1, 4C, D1, 3G
(TWO WORKMEN, HICKMAN AND
CLARK, ARE PLAYING POKER.
THERE ARE ALREADY A NUMBER
OF POUND NOTES IN THE KITTY)

133. 3 G
CS CARDS
with CLARKE
b/g HICKMAN: How much to see you? /
CLARK: Fiver. /

134. 5 C
CU HICKMAN (HICKMAN CONSIDERS A MOMENT,
NOT SURE WHETHER CLARK IS
BLUFFING)

135. 3 G
CU CLARKE HICKMAN: Right! /
(HE PUSHES IN A FIVER.
CLARK SPREADS OUT HIS HAND)

136. 5 C
CU HICKMAN (HICKMAN THROWS HIS CARDS
ANGRILY AND SHOVES HIS
CHAIR BACK)

137. 4 C
2S CLARKE/
HICKMAN CLARK: Full house Kings and fools.
HICKMAN: (ANGRILY) That's marvellous
isn't it. Just marvellous.

(3 next)

(CLARK GLEEFULLY PULLS IN THE
KITTY TOWARDS HIS SIDE OF
THE TABLE. LOOKS MUZZLED AT
HICKMAN'S REACTION)

138. 3 G MCU CLARKE CLARK: Look, it's only a few quid -
not your life's savings./Come
on I'll give you a chance to get
your own back.

139. 5 C MCU HICKMAN Let him go HICKMAN: Forget it!

140. 4 C MCU CLARKE CLARK: What's the matter with you?

141. 3 G M2S HOLD HICKMAN to R. f/g & TRACK IN to CU HICKMAN HICKMAN: I dunno. Being stuck out here I suppose. (HICKMAN GETS UP GOES AND OPENS A CAN OF BEER. THERE ARE MANY OPENED CANS.) CLARK PUTTING AWAY HIS WINNINGS.)

CLARK: It's not so bad. Sure you don't want another game?

142. 4 C CU CLARKE HICKMAN: There's something sort of funny about this place. /

143. 5 C CU HICKMAN CLARK: Share the joke. / HICKMAN: Look the place is deserted.

144. 4 C CU CLARKE /

(5 next)

CLARKE: So?

145. 5 C /
CU HICKMAN Just the two of us on
HICKMAN: /^{maintenance} I keep getting the
feeling I'm being watched.

146. 3 G /
CU CLARKE

/5 TO D FAST/

147. 1 F /
MLS WINDOW

1F & Slung

15A. INT. CORRIDOR WINDOW

ZOOM to
CU SEA
DEVIL'S HAND

(SEA DEVIL'S HAND
COMES IN)

/1 TO D/

PAUSE

(SWINGER OPEN)

2D, A4

148. 2 D 16. INT. NAVAL BASE: CORRIDOR . DAY.
LS CORRIDOR

HOLD HART &
DR. to door(HART IS TRYING TO
QUESTION DOCTOR WHO.
JANE IS STANDING BY
WITH HER NOTEBOOK)

HART: My dear sir, if you are from
Unit, where are your credentials?

149. 1 D 2E, A5, 5D, B2, 1D
LS Office
X f/g 16A. INT. HART'S OFFICE. DAY
 desk
 As HART sits
TIGHTEN in
to 2S

DOCTOR WHO: I don't carry
that sort of thing. Bureaucratic
nonsense. You'll have to see Miss Grant!

HART: (IGNORING THIS)
Shy didn't you
arrange an official visit through
normal channels?

/2 TO E FAST/

DOCTOR WHO: I just dropped in on
impulse, old chap. As soon as I heard
about that charred lifeboat, I just
had to see it. /

150. 2 E
MCU HART

HART: Why?

(DOCTOR WHO IGNORES THIS)

DOCTOR WHO: You've inspected
lifeboat yourself?

151. 1 D
MCU DOCTOR

HART: Of course I have - /

DOCTOR WHO: (CONTINUING) Then you'll
have noticed the linear nature of the
scorch marks - / (cont...)

152. 2 E
MCU HART

(DOCTOR WHO TURNS TO
JANE, GIVES HER A
CHARMING SMILE AND /
TAKES FROM HER HANDS /
THE NOTEBOOK AND PENCIL)

(1 next)

(on 5, shot 153)

DOCTOR WHO: (cont) Excuse me, my dear. May I?

(DOCTOR WHO PERCHES ON THE EDGE OF HART'S DESK AND STARTS DRAWING HOLDING THE NOTEBOOK SO THAT HART CAN SEE)

154. 1 DCS Book &
Drawings

The marks had a definite /shape like this. /

(DOCTOR WHO DRAWS AN ODDLY SHAPED WAVY LINE)

155. 2 E

CU HART

Now then, how do you account for that? /

(HART GIVES JANE A LOOK. HE HAS DECIDED TO PLAY ALONG WITH DOCTOR WHO)

156. 1 D

L/A CU DR.

HART: A freak effect. If the ship caught fire ... /157. 2 E

H/A CU HART

DOCTOR WHO: Ah, but it didn't. The smoke and flames would have been seen. /158. 1 D

CU DR.

HART: All right. How do you explain those marks? /159. 2 E

CU HART

DOCTOR WHO: A concentrated beam of heat applied from underneath when the boat was in the water. /160. 1 D

CU DR.

Let him go

HART:
sink a lifeboat?

D liberately to

DOCTOR WHO: To make sure there were no survivors. (cont...)161. 5 D

MS DR.

(on 5, shot 161)

(DOCTOR WHO WANDERS OVER
TO THE CHART)

PAN him L.

What are

DOCTOR WHO: (cont) / These markers
here...? /162. 2 E
MS HARTPAN him L.
to MC2S
HART/DR.
(thru f/g
screen)HART: The last known positions
of the missing ships, as near as
we can estimate.(DOCTOR WHO STUDIES
THE CHART WITH INTEREST,
HART LOOKS AT HIM
BAFFLED, NOT REALLY
KNOWING WHAT TO MAKE
OF THE DOCTOR. THE
PHONE RINGS, JANE
LIFTS)GRAMS
Phone
Ring163. 5 D
CS PHONEPAN UP with
receiver to
CU JANEJANE: (INTO PHONE) Captain's
Hart's office...yes, yes, I see...
Hold on (TO HART) There's a young
lady with two unit passes / She
wants to know if you've got anybody
here called the Doctor?164. 1 D
CU HART165. 2 E
CU TRENCHARD166. 1 D
CU DOCTOR167. 4 C
LS CLARKE

(3 next)

(on 4, shot 167)

CL, 4C, 3G

17. INT. PORT. CABIN. DAY

GRAMS
Sea
Noise

TRACK IN &
PAN him L.
to M2S
CLARKE/HICKMAN

(CLARK IS GETTING OUT
THE DRAUGHTS BOARD)

CLARK: Come on, you can't lose
anything at draughts.

(HICKMAN GOES AND SITS
DOWN TO PLAY DRAUGHTS.)

HICKMAN: You know there's a jinx
on this place. Nothing but trouble
since we started repairing the
foundations. /

168. 3 G
MCU CLARKE

CLARK: Forget it? It's not your
problem.

(CLARK SETS OUT THE
DRAUGHTSMEN)

169. 4 C
(CRABBED L.)
CU HICKMAN

CLARK: Black or white? /

GRAMS
Stronger

HICKMAN: (LISTENING INTENTLY)
What's that noise?

170. 3 G
CU CLARKE

CLARK: Maybe it's a mermaid. She
can't resist us. /

171. 4 C
CU HICKMAN

HICKMAN: Shut up. /

Let him go

(THEY BOTH LISTEN. THERE
IS A SLIGHT SOUND FROM OFF) GRAMS
Sea
gull

(3 next)

HICKMAN: There's someone moving about up there.

172. 3 G

M2S.

PAN HICKMAN R. CLARK: It's the wind.

ZOOM then

HOLD him to

f/g of

DEEP 2S

CLARKE/HICKMAN

Let HICKMAN

go

HICKMAN: A lot of use you are.

(HICKMAN IS ABOUT TO EXIT
THEN PICKS UP A BEBEY PISTOL
FROM THE RACK.)CLARK: What are you going to do?
Send up a distress signal?

173. 4 C

MS HICKMAN

HICKMAN: You never know.

PAN him L.

to MCU C.

f/g

PAN CLARKE L.
then R. to
exit(HICKMAN EXITS. CLARK
SHAKES HIS HEAD IN AMUSEMENT
AND CONTINUES SETTING OUT
THE DRAUGHTSMEN. AFTER A
FEW MOMENTS HE HEARS FROM
OFF HICKMAN'S SCREAM. HE
REACTS IN FEAR, THEN GOES
TO THE DOOR, LOOKS OUT.)
HICKMAN SCREAMS/3 TO H/

CLARK: (CALLING) Hickman!

174. 3 H 50°

LS CORRIDOR.

HOLD CLARKE

to MCU. As

/C TO 27/he X's CRAB R.
with him past

f/g pier.

Let him go

3D, 3H/J (Corridor)
1E/F, B3, 4CX

175. 1 E

VLS 18. INT. FORT CORRIDOR. DAY:

Corridor
thru f/gAs CLARKE
X's d/s
CRAB R. to
POS. F(CLARK COMES ALONG CARRYING
THE MONKEY WRENCH.)SOUND
Triple
Delayed
Echo

JG (on 1, shot 175)

(CONT) THE CORRIDOR IS IN SEMI DARKNESS - JUST A FEW LOW TONE ED WALL LIGHTS. HE PAUSES TO CALL OUT.)

CLARK: (CALLING) Hickman?

(HIS VOICE ECHOES AWAY DOWN THE METALLIC CORRIDOR, REPEATING THE NAME.)

176. 4 CX

CU CLARKE

Let him go

CLARK: (CALLING) Where are you?

177. 1 F

CL CLARKE

as he X's

CRANE DOWN
to BCU Profile
HICKMAN

(MAIN THE VOICE REPEATING IN ECHOES DOWN THE CORRIDOR. UNNERVED HE WALK FORWARD, AND TURNS A CORNER.

CUT TO CLARK'S POV OF HICKMAN'S BODY CRUMPLED ON THE FLOOR.

Let CLARKE
in to back
of shot for
VC2S

CLARK GOES TO HICKMAN, KNEELS DOWN.)

CLARK: Hickman?

PAN UP with
CLARKE

(HE EXAMINES THE BODY. THEN SUDDENLY AWARE THAT HE IS NOT ALONE, HE LOOKS UP - AND SCREAMING IN TERROR AT WHAT HE SEES.

178. 4 CX 50°

VLS CLARKE
with sea devil
R. f/g

FOR A FINAL MOMENT WE CUT TO CLARK AS SWENFROM OVER THE SHOULDER OF A SEA DEVIL.)

FAST ZOOM
PAST HICKMAN

/I TO D/

PAUSE

2DX, 5D, A5, 1D

179. 5 D 19. INT. NAVAL BASE, HART'S OFFICE. DAY
BCU HART

Let him go

HART: These passes seem in order.
(SMILE, TO THE DOCTOR)180. 1 D
3S JO/DR./HARTCRAB R. &
PAN L. with
DR. to M2S
DR./JO(HE HANDS THE PASSES BACK TO
JO)DR.WHO: Let me go?! My dear chap,
I don't want to go. As a matter
of fact, I want to visit this fort.
Here.181. 5 D
MCU HART

(HE INDICATES THE MAP)

HART: My dear Doctor, that's simply
an abandoned fort we're going to use
as a testing station. Nobody there
but a couple of workmen.182. 1 D
MCU DR. WHONevertheless, /
DOCTOR WHO: It happens to be at the
centre of all the trouble. Now if
some of your chaps could run me out
there....183. 5 D
MCU HARTHART: Doctor, I have no authority to
provide naval vessels for your
pleasure jaunts.184. 1 D
MCU DR.DR.WHO: Don't you realise how
important this is?185. 5 D
M2S HART/
JOHART: I realise only too well.
Three ships have sunk, and many
lives have been lost. Now if
you don't mind....186. 1 D
MCU DR.JO: I think he wants us to go.
Doctor.(HART GOES AND OPENS THE
DOOR FOR THEM)
& EXIT INTO CORRIDOR187. 5 D
A/B

HART: I suggest you report your theories to your people at Unit, and put the whole thing on an official level. /

188. 1 D
MCU DR.

DOCTOR WHO: If Horatio Nelson were dealing with this matter, he wouldn't wait for official instructions. /

189. 5 D
M2S DR./HART

HOLD them to door HART: (HUMOURING THE DOCTOR) Yes. A pretty impulsive chap - if we're to believe the history books.

190. 2 CX
MC2S DR./
HART

19A. INT. NAVAL BASE. CORRIDOR 2CX,C2

DOCTOR WHO: History books? Horatio a personal friend of mine. Nelson Come on Jo. Captain Hart.

Let DR./JO
go

TIGHTEN to
CU HART

(DOCTOR WHO SWEEPS OUT.
JO GIVES HART A HELPLESS
SMILE AND FOLLOWS
THE DOCTOR)

HART: Good grief. He's mad as a hatter.

TO BE PLAYED IN
AT END OF PROGRAMME
TELECINE 9

191. 3 K
LS UP STAIRS

3K, D3

20. INT. FORT. DECK. DAY(JO AND DOCTOR ENTER
ARGUING)DR. & JO
descend to
MCU DR.JO: I still say you should have
taken Mr. Robbins boat back....
Let DR. goJO in
Let her goDOCTOR WHO: I will Jo. We
can return his motorbike at the
same time. Now since we are here,
let's take a look around.

(THEY MOVE AWAY)

TO BE PLAYED IN
AT END OF PROGRAMME

TELECINE 10

192. 5 C
LS CABIN /

(4 next)

(on 5, shot 192)

5C, B4, 4C

21. INT. FORT CABIN. DAY

See out
thru door

(THE DOCTOR AND JO
ARE LOOKING AT THE
HALF-EMPTY GLASS
OF BEER AND THE
DRAUGHTSMEN)

DR. & JO in
2S

DOCTOR WHO: There's obviously
somebody here.

JO: Then where are they? /

193. 4 C
C2S DR./JO

Let them go

DOCTOR WHO: It's a big place. Perhaps
they're on some other part of the
fort. We'll find them.

DOCTOR WHO: Shall I go up first.

(THEY EXIT)

TO BE PLAYED IN
AT END OF PROGRAMME

TELECINE 11

194. 2F or 1F /

MIRROR SHOT.

DR. & JO UP

VERTICAL LADDER

(Pause next)

2F or 1F, & slung
4D, D3, 3C

22. INT. FORT. DECK. DUSK

Let them go

(DOCTOR WHO AND JO
STEP FROM THE DOOR
OF A SUPERSTRUCTURE..
THE PLACE IS DARK AND
GLOOMY, JUST A FEW
DIM LIGHTS.)

PAUSE

195. 4 D /
LS DR. & JO in corridor thru f/g stairs
HOLD them to M2S
DOCTOR WHO: There are supposed to be workmen on this thing. They can't have vanished.
JO: Well, they have, haven't they. Doctor, it's getting dark. Let's go back.

Let them go

DOCTOR WHO: Plenty of time Jo.

GRAPH
Explosion

196. 3 C /
LS DR. & JO thru window
As they cross pull out to incl. window frame & CRANE DOWN for L/A M2S DR./JO
(FROM FF THERE IS A LOUD EXPLOSION.
DOCTOR WHO AND JO RUN TO A POINT FROM WHICH THEY CAN SEE WHERE THEY LEFT THE BOAT)

TELECINE 12 (A4) (Dur: 11")

SOF

Fort

Bird's-eye view of the bottom of the ladder from some height. In place of the boat are just a few pieces of floating wreckage.

END TELECINE 12

HK

5E, 4E, D3, 3L

197. 3 L 23. INT. FORT . DECK. DUSK.
L/A M2S A/B
DR./JO

(THE DOCTOR AND
JO AT THE RAILING
LOOKING DOWN.)

DOCTOR WHO: It must have been the
petrol tank.

198. 4 E DR. & JO turn
into M2S at
window
Let them go

JO: It wouldn't just blow up by
itself. Do you realise we're
stranded? /

DOCTOR WHO: Don't worry, Jo. There
must be some kind of radio. I'll
send a message back to shore. /

199. 5 E 50° LS CORRIDOR

LET THEM GO OFF BACK
TOWARDS THE
SUPERSTRUCTURE.

LET DR. & JO
thru frame & ZOOM
to CU SEA DEVIL
50° in u/s CORRIDOR
(use f/g stairs)

AFTER A MOMENT
WE GET A Glimpse
OF A SEA DEVIL
EMERGING FROM THE
SHADOWS)

PAUSE FOR ARTIST

1E, C3, 2F

200. 2 F 24. INT. FORT . CORRIDOR. DUSK.
LS DR. & JO
into frame
into MS

(THE DOCTOR AND JO
COME ALONG.
AS THEY PASS A
CORRIDOR GOING OFF
AT RIGHT ANGLES,
JO NOTICES SOMETHING)

(1 next)

PHK

(on 2, shot 200)

Let them go

JO: Doctor Look.

DOCTOR WHO: What is it?

201. 1 E

(Thru f/g)

HICKMAN bottom
frame

MLS DR. & JO

HOLD to C2S

(JO LEADS THE WAY
TO WHERE HICKMAN'S
BODY IS CRUMPLED
ON THE DECK.
THE DOCTOR KNEELS
TO INSPECT IT)

Dead, poor chap.

JO: We've got to get away from
here.

DOCTOR WHO: All right. Let's find
that radio.

202. 2 F

LS empty
corridor

JO: Listen. /

(THEY LISTEN.

FROM OFF WE
CAN HEAR THE
SOUND OF
DRAGGING
FEET AND
LEAVY BREATHING
APPROCHING
CLOSER AND CLOSER)

SOUND
Clarke
on Boom
for CU
Breathing
etc.

203. 1 E

C2S DR. & JO

TRACK IN to
BCU profile
DR.

It's coming towards us.

TO BE PLAYED IN AT
END OF PROGRAMME

TELECINE 13 - Closing Titles

LEADER

TELECINE 1 (A8 or B14) (Dur: 30") SOF

OPENING TITLES

S/I T/J SLIDES (1) The Sea Devils
(2) by MALCOLM HULKE
(3) Episode One

END TELECINE 1

LEADER

TELECINE 3 (B1) (Dur: 29")

SOF

Ext. Chateau Courtyard

DOCTOR WHO and JO
exit from the front door,
and enter chateau car.
A guard drives them away.
The doctor looks back
over his shoulder at
the receding Chateau.

JO turns sees the doctor
looking. He turns back
and she gives him a
worried smile.

END TELECINE 3

BLANKING

TELECINE 4 (B2)

(Dur: 2' 00")

SOF

Quay

DOCTOR WHO and ROBBINS
walk across bridge
and down gangplank
deep in conversation.

ROBBINS: It's true I tell you.
Three ships vanished! There's
something funny going on for all
they try to hush it up.

DOCTOR WHO: Who's trying to
hush it up?

ROBBINS: Them over there at the
Naval Base. Top secret research
place.

DOCTOR WHO: You seem to know a
lot about all this?

ROBBINS: I'm in the life-boat crew.
We went out to look for survivors.
All we found was one of the ship's
lifeboats. Capsized. The underside
of it was all charred - in a sort
of pattern.

DOCTOR WHO: Where's this boat now?

ROBBINS: Navy took it away. Told
us all to keep our mouths shut.

DOCTOR WHO: Where is this Naval
Base?

ROBBINS: Just round the headland.

DOCTOR WHO: Right. You'd better
take me there right away.

TELECINE 4 (CONTD.)

ROBBINS: Mr. Trenchard hired me to bring you here and take you back. You want to go to the base, make your own arrangements.

DOCTOR WHO suddenly becomes charming. He produces a £10 note and toys with it idly...

DOCTOR WHO: You're probably perfectly right. I wonder if you could go and see what's happening to my young friend? She said she was going to buy some postcards.

ROBBINS: (EYEING THE NOTE) Well - if you like.

DOCTOR WHO: I'd go myself, but my bad leg's playing me up. The Crimea, you know.

ROBBINS: I see. The Crimea?

DOCTOR WHO: Or do I mean Gallipoli. El Alamein? Really, does it matter?

ROBINS takes note.

ROBBINS: I reckon not.

DOCTOR gets into Robbins boat and heads out.

Ext. Naval Base

Normal activity.
We Fast Zoom to window.

END TELECINE 4

BLANKING

TELECINE 6 (B3)

(Dur: 1' 05")

SOF

Ext. Naval Base

DOCTOR WHO examines a lifeboat with a magnifying glass. He looks at scorch marks.

DOCTOR WHO looks up to find himself surrounded by sailors

DOCTOR WHO: (WITH A CHARMING SMILE) Good afternoon. I wonder if I might see your Commanding Officer.

Quay.

JO is handing ROBBINS a £10 note.

ROBBINS: Thank you Miss. But look after it won't you.

JO: Don't worry. I'll bring it back as soon as I've found the Doctor.

JO jumps on the motorbike and roars away.

END TELECINE 6

BLANKING

TELECINE 8

(B4)

(Dur: ("))

SOF

Establishing Shot
of Fort in sea.

END TELECINE 8

BLANKING

TELECINE 9 (B5)

(Dur: 40")

SOF

Boat at Sea

DR. and JO in boat.
They are approaching
Fort

JO: How do we get in to the
Fort?

DOCTOR WHO: Up that ladder.
Hold tight I'm going alongside.

They tie up boat
and climb up ladder to
top of Fort.

END TELECINE 9

- 49 -
BLANKING

TELECINE 10 (B6) (Dur: 8") SOF

Boat at Fort Section.

A Sea Devil's hand
comes over side.

END TELECINE 10

BLANKING

TELECINE 11 (B7)

(Dur: 9")

SOF

POV from Fort

Smoke starts to rise
from boat then billows out.

END TELECINE 11

LEADER

TELECINE 13 CLOSING TITLES GRAMS
(A9 or B15) (Dur: 1' 12") Closing
Music

S/I CLOSING SLIDES

- (1) Doctor Who
JON PERTWEE
- (2) Master
ROGER DELGADO
- (3) Jo Grant
KATY MANNING
- (4) Captain Hart
EDWIN RICHFIELD
- (5) Trenchard
CLIVE MORTON
- (6) Robbins
ROYSTON TICKNER
Radio Operator
NEIL SEILER
- (7) Clark
DECLAN MULHOLLAND
Hickman
HUGH FUTCHER
- (8) 3rd Officer Jane Blythe
JUNE MURPHY
Ldg. Telegraphist Bowman
ALEC WALLIS
- (9) Chateau Guard Wilson
BRIAN JUSTICE
Chateau Guard Barclay
TERRY WALSH
Sea Devil
PAT GORMAN
- (10) The B.B.C. wish to
acknowledge the help
given to them by the
Royal Navy in the
making of this programme
- (11) Title Music by
RON GRAINGER AND
BBC RADIOPHONIC WORKSHOP

... CONTD.

TELECINE 13 (CONTD.) CLOSING TITLES

- (12) Incidental Music by
MALCOLM CLARKE
BBC RADIOPHONIC WORKSHOP
- (13) Special Sounds by
BRIAN HODGSON
- (14) Film Cameraman
PETER SARGENT
Film Editor
MARTYN DAY
- (15) Visual Effects
PETER DAY
- (16) Costumes
MAGGIE FLETCHER
Make-up
SYLVIA JAMES
- (17) Studio Lighting
MIKE JEFFERIES
Sound
TONY MILLIER
- (18) Script Editor
TERRANCE DICKS
- (19) Designer
TONY SNOADEN
- (20) Producer
BARRY LETTS
- (21) Directed by
MICHAEL BRIANT
BBC-tv